Haftarah - Parshat Acharey Mot (Ezekiel 22:1-19)
based on the translations of
Robert Alter, Aryeh Kaplan, Stone Edition Tanach, JPS, Jerusalem Bible, New English Bible, New King James Bible
modeled after the recording in *Navigating the Bible II*:
https://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=3&chapter=9&verse=7&portion=32

כב א וַיְהִי דְבַר־יְהֹוָה אֵלַי לֵאמֹר: ב
וְאַתָּה בֶן־אָדָם הֲתִשְׁפֹּט הֲתִשְׁפֹּט
אֶת־עִיר הַדָּמִים וְהוֹדַעְתָּהּ אֵת
כָּל־תּוֹעֲבוֹתֶיהָ: ג וְאָמַרְתָּ כֹּה אָמַר אֲדֹנָי
יֱהֹוִה עִיר שֹׁפֶכֶת דָּם בְּתוֹכָהּ לָבוֹא עִתָּהּ
וְעָשְׂתָה גִלּוּלִים עָלֶיהָ לְטָמְאָה: ד בְּדָמֵךְ
אֲשֶׁר־שָׁפַכְתְּ אָשַׁמְתְּ וּבְגִלּוּלַיִךְ
אֲשֶׁר־עָשִׂית טָמֵאת וַתַּקְרִיבִי יָמַיִךְ
וַתָּבוֹא עַד־שְׁנוֹתָיִךְ עַל־כֵּן נְתַתִּיךְ חֶרְפָּה
לַגּוֹיִם וְקַלָּסָה לְכָל־הָאֲרָצוֹת: ה הַקְּרֹבוֹת
וְהָרְחֹקוֹת מִמֵּךְ יִתְקַלְּסוּ־בָךְ טְמֵאַת
הַשֵּׁם רַבַּת הַמְּהוּמָה: ו הִנֵּה נְשִׂיאֵי
יִשְׂרָאֵל אִישׁ לִזְרֹעוֹ הָיוּ בָךְ לְמַעַן
שְׁפָךְ־דָּם: ז אָב וָאֵם הֵקַלּוּ בָךְ לַגֵּר עָשׂוּ
בַעֹשֶׁק בְּתוֹכֵךְ יָתוֹם וְאַלְמָנָה הוֹנוּ בָךְ: ח
קָדָשַׁי בָּזִית וְאֶת־שַׁבְּתֹתַי חִלָּלְתְּ: ט
אַנְשֵׁי רָכִיל הָיוּ בָךְ לְמַעַן שְׁפָךְ־דָּם
וְאֶל־הֶהָרִים אָכְלוּ בָךְ זִמָּה עָשׂוּ בְתוֹכֵךְ:

22:1 There came the word of YHWH to me, saying this:

2 Now you, [son of man], you must judge—pronounce judgment—on the city [that is full of blood].

And make [known to her] all [her terrible deeds].

3 [And you shall say], This is the word of the Lord *Elohim* (YHWH),

"[A city you are] that [has shed blood] [in your midst], [till there] [comes your time];

[a city that fashions] [idols most foul] [for yourself] in defilement.

4 In your blood, that you have shed, [you have incurred guilt].

[Through your idols] [that you have made], [you are defiled].

[You have brought close] your days. [You are reaching] [the end of your years].

[Therefore know this]: [I will make you] a disgrace to the nations, [and a mockery] [to all the lands].

5 [Both those who are near] and those far from you [will revile you].

[You are tarnished] in name. [You are full] of turmoil.

6 Behold: the princes of Israel, each one with his strong arm—[they have all] [been in you],

[so as to] [shed much blood].

7 Both father and mother [they have disparaged] [with*in* you], [and toward the stranger]

they have dealt with oppression [in your midst].

The fatherless and the widow, they have wronged within you.

8 [My holy things] [you have despised], and My sabbaths [you *have* profaned].

9 And men [who vilify], there have been in you, [to cause] [shedding of blood],

[and on the mountains] [they have eaten] [among you]. [And lewd things] they did *in* your midst.

22:10 [The nakedness of a father] [was laid bare in you].

A woman unclean in her *nidah* (menstrual impurity), they violated, in you.

11 [And each man] | — [with the wife] [of his neighbor], he has done the detestable,

and each with his daughter-in-law, he defiled [in lewdness],

[and further, each man]—[the daughter of his father], he violated, in you.

12 Bribes they took within you, so as [to shed blood].

[Interest excessive] for profit [on loans, you did take].

[You made gain] of your neighbors, by extortion, but Me [you have forgotten].

Thus speaks the Lord *Elohim*.

13 Behold, I have pounded My fist [at the *unjust* gain] that [you have made],

[and over your bloodshed] which has been seen [in your midst].

14 [Will you endure] [in your heart]; [will you be strong] [in your hands],

[on those days]—the days on which [I will] [deal with you]?

I am YHWH. I have spoken and will do it.

15 [I mean to] [disperse you] [among the nations], [and to scatter you] [throughout the lands].

I will wipe out your defilement [from you].

16 Dishonored you shall be in the eyes of the nations. [And you shall know] that I *am* YHWH.

17 Now the word of YHWH came to me saying,

18 [Thou son of man], They are to me—the house of Israel—as dross.

[Indeed, all of them] [are nothing but copper] and tin and iron and lead inside of a furnace.

As dross of silver, [is what they are].

19 [Because of all this], this is the word of the Lord *Elohim*:

[inasmuch as they have] become—all of them—dross,

therefore [you must know] that I [will gather them] [end melody] inside [the city of Jerusalem].

י עֶרְוַת־אָב גִּלָּה־בָּךְ טְמֵאַת הַנִּדָּה עִנּוּ־בָךְ: יא וְאִישׁ ׀ אֶת־אֵשֶׁת רֵעֵהוּ עָשָׂה תּוֹעֵבָה וְאִישׁ אֶת־כַּלָּתוֹ טִמֵּא בְזִמָּה וְאִישׁ אֶת־אֲחֹתוֹ בַת־אָבִיו עִנָּה־בָךְ: יב שֹׁחַד לָקְחוּ־בָךְ לְמַעַן שְׁפָךְ־דָּם נֶשֶׁךְ וְתַרְבִּית לָקַחַתְּ וַתְּבַצְּעִי רֵעַיִךְ בַּעֹשֶׁק וְאֹתִי שָׁכַחַתְּ נְאֻם אֲדֹנָי יֱהֹוִה: יג וְהִנֵּה הִכֵּיתִי כַפִּי אֶל־בִּצְעֵךְ אֲשֶׁר עָשִׂית וְעַל־דָּמֵךְ אֲשֶׁר הָיוּ בְּתוֹכֵךְ: יד הֲיַעֲמֹד לִבֵּךְ אִם־תֶּחֱזַקְנָה יָדַיִךְ לַיָּמִים אֲשֶׁר אֲנִי עֹשֶׂה אוֹתָךְ אֲנִי יֱהֹוָה דִּבַּרְתִּי וְעָשִׂיתִי: טו וַהֲפִיצוֹתִי אוֹתָךְ בַּגּוֹיִם וְזֵרִיתִיךְ בָּאֲרָצוֹת וַהֲתִמֹּתִי טֻמְאָתֵךְ מִמֵּךְ: יג טז וְנִחַלְתְּ בָּךְ לְעֵינֵי גוֹיִם וְיָדַעַתְּ כִּי־אֲנִי יֱהֹוָה:

יז וַיְהִי דְבַר־יְהֹוָה אֵלַי לֵאמֹר: יח בֶּן־אָדָם הָיוּ־לִי בֵית־יִשְׂרָאֵל לְסוּג לְסִיג כֻּלָּם נְחֹשֶׁת וּבְדִיל וּבַרְזֶל וְעוֹפֶרֶת בְּתוֹךְ כּוּר סִגִים כֶּסֶף הָיוּ: יט לָכֵן כֹּה אָמַר אֲדֹנָי יֱהֹוִה יַעַן הֱיוֹת כֻּלְּכֶם לְסִגִים לָכֵן הִנְנִי קֹבֵץ אֶתְכֶם אֶל־תּוֹךְ יְרוּשָׁלָ͏ִם:

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha   tipcha   munach   tevir   mapakh *or* yetiv   kadma *or* pashta   geresh   gershayim   telisha katana   telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate the following pairs of tropes by "wrapping them around" the phrase which will have the combined melody:

<div align="center">

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk

⌊Renew our days⌋   ⌈She weeps bitterly⌉   ⌊a fire-offering to God⌋

</div>

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

     I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (◜), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

     "*Metigah-zakef*"is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

<div align="center">

[Take heed—take care for yourself]

</div>

In some trope systems (notably cantor Moshe Haschel in "Navigating the Bible II") this is given a very distinctive melody—for which purpose extra syllables fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

     I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)